# The Revival of Wood Engraving

## English Illustrated Books

## 1915 - 1950

Thomas Fisher Rare Book Library 6 May - 30 June, 1983

# THE REVIVAL OF WOOD ENGRAVING

## English Illustrated Books 1900-1950

The aim of this exhibition is to illustrate the origins and history of the revival of wood engraving in English books during the first fifty years of the twentieth century, and to provide examples of the work of the master-craftsmen who flourished during that period. The exhibition is based to a considerable extent on that arranged for the National Book League in London, England in 1949 by Thomas Balston. Balston, an artist, art-historian and notable collector of English illustrated books, wrote an authoritative introduction to the National Book League's catalogue. That introduction is reprinted here, by kind permission of Martyn Goff, the present Director of the National Book League.

Although all the books shown in 1949 are not included in this exhibition (and there would not be enough space to display them even if all were readily available), nevertheless the intention of this exhibition remains the same as it was in 1949. It certainly succeeds in showing the extraordinary and varied talents of the British wood engravers who illustrated books published between 1915 and 1949. The books on exhibit have come either from the collections in the Thomas Fisher Rare Book Library of the University of Toronto or from the personal library of Richard Landon, Head of the Fisher Library, or from my own small collection. This guide lists the books in chronological order of publication, as they are displayed. A brief bibliography is appended.

My thanks go to Martyn Goff, Director of the National Book League, and to Richard Landon and his staff in the Fisher Library for help and advice.

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# INTRODUCTION*

THE aim of this exhibition is to illustrate the origins and history of the revival of original wood-engraving in English books since the beginning of this century.

I

The word 'woodcut' is commonly used to denote two different things, the woodcut proper and the wood-engraving. They agree, however, in being printed from the surface of the block (a print from a woodblock before any work has been done on it would be a black rectangle the size of the block), unlike copper-engravings, which are printed, after the surface has been wiped clean, by pressing the paper into the incised lines into which the ink has been forced.[1]

The woodcut preceded the wood-engraving by many centuries. It was first employed in western Europe to print patterns on textiles. The designs were made on the block by slanting cuts with a knife, so that two cuts more or less parallel could make a V-shaped trench which printed as a white line, like a chalk-line drawn on a blackboard, while the rest of the surface of the block printed black. But when the invention of movable type in the fifteenth century gave rise to a demand for woodcuts to be printed with letterpress, the wooden presses of the period were found too weak to print the large areas of black efficiently. The woodcutters therefore adopted a new technique. Instead of making their designs of white lines on black, they cut away the wood on both sides of lines already drawn upon the block, and removed all bare areas of the surface with a gouge. These lines then printed black, and all the rest of the block white. Very soon all illustrations came to be made in black line only, and to be worked on the side-grain or plank of some soft wood such as pear so as to lessen the labour of the cutting and gouging. It was, too, soon found cheaper to employ an artist to make the drawing and a craftsman to cut from it than to pay the artist to do all the work, and so woodcutting was degraded to a purely reproductive

[1] Eric Gill from 1924 onwards experimented with intaglio printing (i.e. as from copper-plates) from engraved woodblocks. He contributed an article on the subject to Herbert Furst's *The Woodcut: An Annual*, vol. i (1927).

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craft. Such it remained, till nearly five hundred years later Morley Fletcher and John D. Batten were moved by their admiration for Japanese prints to experiment with it as an original art.

For a hundred years innumerable black-line woodcuts appeared in books and single sheets until, about the middle of the sixteenth century, they were superseded in all the more important books by copper-engravings. But copper-engravings entail much greater expense because the plates, not being printed from the surface, cannot be printed in the same operation as type. So towards the end of the seventeenth century an attempt was made to imitate copper-engravings on woodblocks. As the crisp and often very fine lines on the copper-plates could not be satisfactorily imitated on a soft plank, the experiment was tried of working with a graver on the end grain of a hard wood such as box. So wood-engraving was born, but another century elapsed before it was developed into an original art.

2

The first English book known to have been decorated with wood-engravings is Howell's *Medulla Historiae Anglicanae* (1712), in which, as the Bookseller's Preface states, the plates were engraved on wood because 'copper would be more beautiful but more expensive'. These early engravings were so far successful in imitating copper that it is still disputed whether some prints of the period, e.g. those in Croxall's *Fables* (1722), were from wood or copper. Nevertheless the craft made little progress, and in 1775 the Society of Arts offered a prize for 'the best engraving on wood or type metal capable of being worked off with letterpress'. This prize was won by a young engraver from Newcastle-on-Tyne, Thomas Bewick (1753–1828), with five wood-engravings based on prints in Croxall's *Fables*.

Stimulated by this success, Bewick continued to engrave on wood, but abandoned the attempt to imitate the black lines of copper-engravings. Though not, as has been frequently asserted, the inventor of wood-engraving, he was the first to recognize that as the incisions made by the graver on the woodblock printed white, the right use of the medium was to base his designs as much as possible on white lines and areas, and so he became the first to use his graver as a drawing instrument and to employ the medium as an original art. He seldom drew pen or pencil lines on the block, but generally

worked from water-colour sketches,[1] whose tones and textures he freely interpreted with small pits and jags from his graver. Because his main interest was in the exact rendering on a very small scale of all the details of birds and animals and country scenes, he did not employ the long and narrow white lines which are a conspicuous feature of many modern engravings. His own claim was that he was the first 'to attempt colour on wood', and by colour he meant tone, the rendering of light.

Bewick, however, was a sensitive rather than an inventive artist: 'he could draw', said Ruskin, 'a pig but not an Aphrodite': and it was his preoccupation with the exact rendering of natural objects which quickly led to the eclipse of wood-engraving as an independent art. The publishers were not slow to grasp that craftsmen as highly trained as Bewick's apprentices in copying natural objects would be equally skilful in reproducing the drawings of other artists. Very soon the craftsmen found that this was the only remunerative work they could obtain, and wood-engraving, for nearly eighty years, sank back into a purely reproductive craft, just as wood-cutting had done three centuries earlier. Three men, it is true, employed Bewick's technique on works of profound imagination, but neither Blake's wood-engravings in the 1821 edition of Thornton's *School Virgil*, nor Calvert's seven independent prints, nor Samuel Palmer's one print aroused any public interest at the time, or gave rise to any demand for original work.

This set-back to original wood-engraving would be entirely deplorable if it had not given rise to the famous engravings of the sixties, in which with amazing ingenuity the craftsmen set themselves to make facsimiles of the drawings of Millais, Leighton, Rossetti, Holman Hunt, Keene, Tenniel, Houghton, Pinwell, and a host of others, the greatest school of popular illustrators that has existed in England or elsewhere in Europe. It was a desperate task, as the artists neither knew nor cared about the possibilities and limitations of the medium, and not one of them had the curiosity to discover them by trying his own hand on the woodblock. Comparison of the original drawings which have survived (from 1864 onwards many of the designs were photographed on to the blocks instead of being drawn on them) shows how much of the sensitiveness of their

[1] Many of the water-colours from which he made the engravings in his *History of British Birds* (1797–1804) are in the Print Room of the British Museum.

lines was lost in translation in spite of the virtuosity of the craftsmen, but nevertheless for more than twenty years they retained the enthusiastic interest of the public which read books and magazines and illustrated weeklies, and only lost their vogue when the publishers transferred their allegiance to the photographic line-block, a much quicker and cheaper process for reproducing drawings though, it must be added, far more insensitive to any quality in the draughtsman's line.

3

For many years before photographic processes became available for commercial illustration not only wood-engraving but etching and mezzotint were esteemed only as means of reproducing drawings and paintings, and it was not till Sir Seymour Haden, the etcher, read a paper on 'The Relative Claims of Etching and Engraving to rank as Fine Arts' before the Society of Arts in 1883 that there was any effective protest in favour of original work. Six years later two young artists, Charles Ricketts and Charles Shannon, inspired by the principles of William Morris (though his practice with the Kelmscott books was very different), made a similar protest in favour of original woodcutting and wood-engraving, published Longus's *Daphnis and Chloe* (1889) and Marlowe and Chapman's *Hero and Leander* (1889) with woodcuts both designed and cut by themselves, and started a quarto magazine, *The Dial*, of which five numbers appeared at irregular intervals from 1889 to 1897, and contained cuts and engravings by themselves, Lucien Pissarro, and Sturge Moore. Further work by these artists is to be found in many volumes of Ricketts and Shannon's Vale Press (1896–1904) and Pissarro's Eragny Press (1894–1914), but, though many of their designs were both beautiful in themselves and admirably harmonious with their letterpress, they were not in any true sense original engravings. In some of them, particularly in Pissarro's, white line was freely employed in the backgrounds, but they were still essentially copies of drawings, although, as the same hand both drew on the block and engraved it, the drawings were better adapted to this form of reproduction than those of the sixties. A perhaps unique example in this period of the use of white line with no black outlines at all is William Strang's *Prodigal Son* in Singer and Strang's *Etching, Engraving, &c.* (1897).

Such was the state of affairs when, slowly but surely, there started the revival of original wood-engraving which from 1920 onwards was to dominate English book illustration. Its early history is as obscure and complicated as that of most developments in the arts, but its main thread derives from some date in 1904, when Noel Rooke became so much dissatisfied with the reproduction of his drawings by photographic process that after much discussion with Edward Johnston he turned to wood-engraving. Almost immediately, however, he perceived that the woodblock, too, was only a very distorting medium for reproducing pen and pencil drawings, and that a wood-engraving could only have the value of an original work of art if it was designed by the artist, graver in hand, with incisions dictated by the medium itself and not by the quite alien pen or pencil. Thereupon he sought the advice of Pissarro, who helped him in various ways, but could not sympathize with his enthusiasm for the possibilities of a graver-designed technique.[1] Eric Gill, however, who had been Rooke's fellow student under Johnston, warmly welcomed the idea. During the next ten years Gill engraved some letters designed by himself or Johnston, a few small devices, bookplates, and Christmas cards, and Rooke made a number of engravings. And in 1912 Rooke, who had been appointed Teacher of Book Illustration at the Central School of Arts and Crafts in 1905, having overcome much opposition, began to instruct his students in wood-engraving. Among the first were Vivien Gribble, Rachel Marshall, and Robert Gibbings who, after some years' interruption by war service, was to become one of the central figures of the revival, especially in its relation to books. Rooke later became Head of the School of Book Production at the Central School, and for the next thirty years continued to instruct students in wood-engraving. The works of many of them are included in this exhibition.[2]

Meanwhile, quite independently of Rooke, Gwendolen Raverat,

[1] Pissarro very generously showed Rooke his methods of multi-colour printing from woodblocks, which he had developed from Warne's methods in the early Caldecott books, and employed in many of his Eragny Press books.

[2] It shows how obscure are the beginnings of any movement that neither Pissarro, a Frenchman who had only been in England a few years, nor Rooke, who had passed much of his life in French circles in France, was aware in 1905, and for some years after, of the contemporary development of the 'modern' wood-engraving in France which was to achieve such publicity and popularity during the First World War.

then a student at the Slade School, had been inspired by admiration of Bewick to start wood-engraving. At that time no one at the Slade had the slightest interest in the craft, but she had the luck to obtain some information and instruction from her cousin, Eleanor Monsell.[1] In 1908 she engraved at least twenty blocks, and by the outbreak of war in 1914 she had completed nearly forty more. At that date she had a far more important body of work to her credit than any other wood-engraver. Some of it, especially a few works inspired or designed by her husband, have been said to show the influence of Gill, but at that date Mrs. Raverat was unacquainted with Gill's work.

In 1915, eleven years after Rooke had started the movement, there were published two slim volumes which were the first to contain modern wood-engravings—*The Devil's Devices* (Hampshire House Workshops) illustrated by Gill, and *Spring Morning* (Poetry Bookshop) by Mrs. Raverat. The following year Sidgwick and Jackson published *The Old Vicarage, Grantchester*, with a two-page engraving by Rooke, and the St. Dominic's Press began to issue its many little pamphlets decorated by Gill and his pupils. None of these attracted much attention at the time but, all unknown to the general public, the cult of the woodblock was spreading among the younger artists, and, when the war ended, it was found that a large number of them were acquiring the craft. In 1919 a little magazine, *Change*, edited by John Hilton and Joseph Thorp, of which the only two numbers appeared in January and February, gave some prominence to the work of nine engravers, among whom were Gill, Gibbings, and Vivien Gribble, and in January *The Studio* published its first article on a modern wood-engraver, an appreciation of Gibbings's work.

An important advance was made in 1920 by the foundation of the Society of Wood-Engravers, to further the interests of those engravers who, whether working in black or in colours, used the European method of printing with oil-based inks, as opposed to those who printed in the Japanese manner with rice-paste and water. There were ten original members, of whom Pissarro, Gordon Craig, and Sydney Lee belonged more to the tradition of the nineties, but the

[1] As early as 1898 Miss Monsell (Mrs. Bernard Darwin) had been introduced to woodcutting by Laurence Binyon, whose enthusiasm she shared for Japanese prints. Within the next few years she made a few white line engravings, but then desisted owing to the pressure of other work.

others—Rooke, Gibbings, Gill, Mrs. Raverat, John Nash, Philip Hagreen, and E. M. O'R. Dickey—were definitely of the modern movement. In November the Society held its first Annual Exhibition at the Chenil Gallery in King's Road, Chelsea, with a catalogue introduced by Dr. Campbell Dodgson, a warm supporter from the start. Of the ninety engravings exhibited seventy-nine were by the members: among the non-members exhibiting were Ethelbert White, E. F. Daglish, Rupert Lee, Desmond Chute, and the present Honorary Secretary of the Society, Margaret Pilkington.

Of the engravers not previously mentioned Chute and Hagreen had learnt the craft from Gill, Margaret Pilkington from Rooke, and Rupert Lee from Gibbings. Paul Nash, who then lived near Rupert Lee, began to experiment with the medium in 1918 and, inspired by his example, John Nash and Dickey started in 1919. The first fruits of this group was *The Sun Calendar for the Year 1920*, which contained, among many pen drawings, one engraving each by the brothers Nash and Rupert Lee, but it was not till 1921 that Paul Nash exhibited with the new Society. (Paul Nash's first book, John Drinkwater's *Cotswold Characters* (1921), is outside the purview of this exhibition, as it was printed and published in the United States by the Yale University Press.) Ethelbert White had started independently. In 1919 the Beaumont Press had asked him to engrave on wood a circular design in three colours which he had made for W. W. Gibson's *Home*. He was handicapped for some time by knowing no one who could direct him even to the correct tools, but within a few months he had produced an engraving which well deserved its place in the Society's first exhibition.

Most of the contributors to this exhibition were more interested in design than in representation, and therefore employed the medium so differently from Bewick, especially by the use of longer and narrower lines, that they created what was essentially a new art: and, owing to their comparative independence of tradition or of any central influence, they produced works of remarkable variety. Though many of the exhibits were technically inferior to those of later years, visitors to the first exhibitions were surprised and delighted by many designs of a kind which they had never seen before, and among the visitors were a number of publishers of books, trade pamphlets, &c., some of whom decided to explore the possibilities of the new art in connexion with letterpress. In 1922 Duckworth

got into touch with most of the leading engravers, and commissioned Vivien Gribble to illustrate *Sixe Idillia of Theocritus* (1922), Paul Nash *Mr. Bosphorus and the Muses* (1923), Ethelbert White *The Story of My Heart* (1923), and Dickey *Workers* (1923). In 1922, too, Chatto & Windus published Lady Strachey's *Nursery Lyrics*, illustrated by Hagreen, and David Garnett's *Lady into Fox* by Rachel Marshall (Mrs. Garnett), and Heinemann Paul Nash's *Places*. In 1923 Cape published Gibbings's first book, Butler's *Erewhon*.

The revival was clearly making its way with the general publishers, and it was now much assisted by the private presses. Already in 1922 Beaumont had published *The Good-Humoured Ladies*, with twenty-one blocks by White, and from 1919 onwards the St. Dominic's Press had increased its output of booklets. But in 1923 two presses began to specialize in such books. The first publication of the Gregynog Press was *Poems by George Herbert*, with engravings by its first director, R. A. Maynard, and it was succeeded in the next ten years by many sumptuous volumes illustrated by Maynard, H. W. Bray, David Jones, Blair Hughes-Stanton, and Agnes Miller-Parker. About the same time the Golden Cockerel Press commissioned Gibbings for its second book with wood-engravings, *The Lives of Gallant Ladies*, and shortly afterwards, when Gibbings had become its director, embarked on the long series of books which has employed nearly all the chief engravers of the period, under nearly ideal conditions for accommodating their work to letterpress, and continues to do so under Gibbings's successor, Christopher Sandford. No collaboration of artist and typographer can ever have been more successful than that of Gill and Gibbings in the Press's *Four Gospels* (1931).

Maynard, like Gibbings, had studied typography under J. H. Mason at the Central School, and immediately after his appointment to the Gregynog Press had taught himself wood-engraving, and a few months later taught Bray. Only these two and David Jones, who started under Gill in 1922, decorated the Press's books during the nine years of Maynard's control. In 1931 he was succeeded by Hughes-Stanton, who took Gertrude Hermes and Agnes Miller-Parker with him as engravers and William McCance as controller of the typography. Ten years earlier these four and Mary Groom had been students at Leon Underwood's school, when the enthusiasm of an American fellow student, Marion Mitchell, who had

studied engraving under Gibbings, incited them to try their hands at the craft. Encouraged by Underwood, who soon began to practise the craft himself, and inspired by his sense of design and not a little by the engravings of Paul Nash, they soon formed a very distinct group in the movement and at one time, for a few years, broke off from the Society of Wood-Engravers and founded the English Wood-Engraving Society, with annual shows at the Hanover Gallery, where they became widely known to print-lovers for the originality of their designs and the subtlety of their craftsmanship. Most of their early work was on independent engravings, but the Cresset Press's monumental edition of *The Pilgrim's Progress* (1928), illustrated by Gertrude Hermes and Hughes-Stanton, gave conclusive evidence of their ability to work with letterpress.

In 1921, when this group began to work at Underwood's, there were two students at the Royal College, Eric Ravilious and Douglas P. Bliss, who were destined to become prominent in the movement. As Sir Frank Short, the Professor of Engraving, set little store by wood-engraving, they had to pick up the craft for themselves, though not without encouragement from Paul Nash, who was then teaching Design at the College. They had started too late to be among the earliest book-illustrators, but when their first books appeared in 1926—Ravilious's *Desert* and Bliss's *Rasselas*—their merits as craftsmen and designers were recognized immediately. It is interesting, in view of their subsequent careers, that these two were the only two students of their year who were failed in the College's written examination in wood-engraving. With the death of Ravilious in the war the country lost one of its ablest and most versatile designers.

These, perhaps, were the last of the pioneers, but since 1923 there have been many distinguished recruits. Some of them have received instruction from the pioneers—Reynolds Stone, for instance, from Gill, and John Farleigh, Clare Leighton, and George Mackley from Rooke. Others, like John Buckland-Wright and Iain Macnab, have been self-taught. The former has illustrated many of the later Golden Cockerel Press books, and the latter, besides illustrating a few books himself, has instructed many pupils who have done good work.

5

All the engravers above mentioned produced both decorations for books and independent engravings, but it must be admitted that

most of their early books were unsatisfying. Partly in reaction against the grey and lifeless prints of the last reproductive engravers of the eighties and nineties, but chiefly, one may surmise, because they had not yet learnt all the technical devices by which black masses could be broken up with a pleasing variety of tone and texture, most of their early works contained broad masses of unrelieved black. The best of them, in which the artist had accommodated his designs to his limited technical resources, were very striking as independent engravings, but they were far too powerful to balance with any type which is easily legible to modern eyes. Paul Nash avoided this disharmony by having the short text of his *Places* reproduced in his own script, and of his *Genesis* printed in block letters, but these were rather books of engravings than books to be read, so that the unfamiliar appearance of the letterpress caused little discomfort. In the early years it was only Mrs. Raverat in *Spring Morning* who engraved designs of the same colour as the modern letterpress with which they appeared. Others, such as Gill and Gibbings, obtained pleasing results with vignettes which, though themselves very black, were balanced by their correct relation to the white spaces around them. But it was only gradually that there appeared any sizable rectangular engravings which were not too strong for their texts.

The fault was only partly the engravers'. In some cases where a publisher commissioned engravings for a book, the artist was not even shown a specimen of the type and it was seldom, in the early days, that he was given a complete printed text with definite spaces left for him to fill. It was not till the rise of the private presses that the men who commissioned the engravers were themselves typographers who realized the necessity of working in close alliance with the engraver, and even they had much to learn before they could get satisfactory results. The private presses, however, had two great advantages over the general publishers. They could employ, especially in their more monumental volumes, heavier types than the modern reader would accept for his general reading, and so balance the heavier engravings which the artists then favoured; and they could also better afford the extra time and expense of printing from blocks with such fine white lines that they would get clogged if printed in the same operation as the letterpress. Much of Gill's early work, and most of the finest work of the Underwood school, is too delicate for commercial printing.

Throughout the thirty years in which the movement has now flourished the general tendency, certainly in the more popular books, has been towards greyer prints. This tendency is well exhibited in the work of Gibbings. No one started by using black masses more uncompromisingly: there is no type which could have stood up to his independent engravings, such as *Melleha* or *Hamrun*. But when he took over the direction of the Golden Cockerel Press, he deliberately submitted to the stricter discipline of relating his engravings to type. 'Wood-engravings', he wrote in 1927, 'are not ends in themselves, they are ornaments of the book. Type has taken centuries to reach its present form, and its chief fault is its almost perfect finish. If engravings are to harmonise with type, they must in some way approximate to that finish.' Even before this was written he had designed at least one book, Enid Clay's *Sonnets and Verses* (1925), in which his letterpress and paper admirably matched Gill's engravings, and he followed it up with many other books of various shapes and sizes, with engravings by himself and others, which brought further credit to the Press.

These books, with few exceptions, were printed in heavier type than is customary with popular books. But after he had left the Press in 1933, he himself became an author, and, as his books are intended for the general public, they have to be set in the light types to which the eyes of readers are now accustomed. In his three river books, *Sweet Thames Run Softly*, *Coming down the Wye*, and *Lovely is the Lee*, produced under his supervision by the Temple Press for Dent, he has progressively adapted the colour of his engravings to the lighter type, and in his latest book, *Over the Reefs* (1948), the adaptation is complete.

Many engravers have developed along these lines, and wood-engraving for the modern book is now a very live craft. There are others, too, who specialize in the rather different work required for the private presses. Both the more recent books exhibited here and the prints shown at this year's June exhibition of the Society, its first since 1938, show that there is a great variety of talent available both to the general publishers and the private presses.

THOMAS BALSTON

1915

1. GWEN RAVERAT

Spring morning, by Frances Cornford. Poetry Bookshop, 1915.

1916

2. NOEL ROOKE

The old vicarage, Grantchester, by Rupert Brooke. Sidgwick & Jackson, 1916.

1919

3. NINE WOOD ENGRAVERS

Change. No. 1. Edited by John Hilton and John Thorp. Decoy Press, 1919.

4. ERIC GILL

Nisi dominus, by H.D.C.P. S. Dominic's Press, 1919

1920

5. ERIC GILL AND NOEL ROOKE

Wood engraving by R. John Beedham. S. Dominic's Press, 1920.
Introduction by Eric Gill, with copious ms. annotations by Noel Rooke.

1922

6. R. A. GARNETT

Lady into fox, by David Garnett. Chatto & Windus, 1922.

1923

7. ROBERT GIBBINGS

Erewhon, or Over the range, by Samuel Butler. Jonathan Cape, 1923.

8. ERIC GILL

Autumn midnight, by Frances Cornford. Printed by the St. Dominic's Press, for the Poetry Bookshop, 1923.

1924

9. DAVID JONES

Libellus lapidum, by H.P. St. Dominic's Press, 1924.

10. PAUL NASH

Genesis. Printed by the Curwen Press for the Nonesuch Press, 1924.

1925

11. ERIC FITCH DAGLISH

Woodcuts of British birds. Ernest Benn, 1925.

12. PAUL NASH

Welchman's hose, by Robert Graves, Printed by the Curwen Press, for Fleuron, 1925.

13. NOEL ROOKE

The birth of Christ, from the Gospel according to Saint Luke. Golden Cockerel Press, 1925.

1926

14. DOUGLAS PERCY BLISS

The history of Rasselas, Prince of Abissinia, by Samuel Johnson. J. M. Dent, 1926.

15. NOEL ROOKE

Woodcuts and wood engravings, by Noel Rooke. Printed at the Baynard Press for the Print Collectors' Club, 1926.

1927

16. ERIC RAVILIOUS

A ballad upon a wedding, by Sir John Suckling. Golden Cockerel Press, 1927.

1928

17. ERIC FITCH DAGLISH

The larger beasts. J.M. Dent, 1928.

18. PAUL NASH

Abd-er-Rhaman in paradise, by Jules Tellier. Golden Cockerel Press, 1928.

1930

19. ROBERT GIBBINGS

The 7th man, by Robert Gibbings. Golden Cockerel Press, 1930.

20. BLAIR HUGHES-STANTON

Birds, beasts and flowers, by D.H. Lawrence. Printed by the Shenval Press, for the Cresset Press, 1930.

21. CLARE LEIGHTON

The sea and the jungle, by H.M. Tomlinson. Duckworth, 1930.

1931

22. BLAIR HUGHES-STANTON

Comus, a mask, by John Milton. Gregynog Press, 1931.

23. ERIC GILL

Clothes, by Eric Gill. Jonathan Cape, 1931.

24. ERIC GILL

Clothing without cloth: an essay on the nude, by Eric Gill. Golden Cockerel Press, 1931.

25. ERIC GILL

The four gospels. Golden Cockerel Press, 1931.

1932

26. JOHN FARLEIGH

The adventures of the black girl in her search for God, by George Bernard Shaw. Constable, 1932.

1933

27. BLAIR HUGHES-STANTON

The ship of death, and other peoms, by D.H. Lawrence. Martin Secker, 1933.

1934

28. DOUGLAS PERCY BLISS

The devil in Scotland. Alexander MacLehose, 1934.

29. ROBERT GIBBINGS

The glory of life, by Llewelyn Powys. Golden Cockerel Press, 1934.

30. ROBERT GIBBINGS

The voyage of the Bounty's launch... Golden Cockerel Press, 1934.

31. GWEN RAVERAT

Farmer's glory, by A. G. Street. Faber and Faber, 1934.

1935

32. JOHN FARLEIGH

The man who died, by D. H. Lawrence. William Heinemann, 1935.

33. ROBERT GIBBINGS

A true tale of love in Tonga, by Robert Gibbings. Faber and Faber, 1935.

34. ERIC GILL

Richard II, by William Shakespeare. (The New Temple Shakespeare). J. M. Dent, 1935.

35. ERIC GILL

Titus Andronicus, by William Shakespeare. (The New Temple Shakespeare). J. M. Dent, 1935.

36. CLARE LEIGHTON

Four hedges, by Clare Leighton. Victor Gollancz, 1935.

37. AGNES MILLER-PARKER

The forest giant, by A. LeCorbeau. Jonathan Cape, 1935.

38. JOHN NASH

Flowers & faces, by H. E. Bates. Golden Cockerel Press, 1935.

39. REYNOLDS STONE

A butler's recipe book, ed. by P. James. Cambridge University Press, 1935.

1936

40. JOHN FARLEIGH

A country garden, by Ethel Armitage. Printed by the Curwen Press for Country Life, 1936.

41. ROBERT GIBBINGS

A bird diary, by G. Harrison. J. M. Dent, 1936.

42. GOLDEN COCKEREL PRESS

Chanticleer: a bibliography of the Golden Cockerel Press, April 1921 - 1936 August. Golden Cockerel Press (1936).

43. BARBARA GREG

Enigmas of natural history, by E. L. Grant Watson. Cresset Press, (1936).

44. AGNES MILLER-PARKER

Through the woods, by H. E. Bates. Victor Gollancz, 1936.

1937

45. PETER BARKER-MILL

Bligh's voyage in the Resource. Golden Cockerel Press, 1937.

46. PETER BARKER-MILL

The first fleet: the record of the foundation of Australia... Golden Cockerel Press, 1937.

47. CLIFFORD WEBB

Ana the runner, by Patrick Miller. Golden Cockerel Press, 1937.

1938

48. ROBERT GIBBINGS

Blue angels and whales, by Robert Gibbings. Penguin Books, 1938.

49. ETHELBERT WHITE

Walden, by Henry David Thoreau. Penguin Books, 1938.

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